

Was it always the idea to have the stuntmen, horsemen and artists of the park involved?

Absolutely. From my point of view, using the stuntmen and the artists from the park made the project more exciting. But this was also very helpful from a production perspective. It would be pretty much impossible to produce a film on this scale, with so many sets, if we had to build everything from scratch. We couldn't have this kind of production value whilst staying within our budget.

Most importantly, the quality of what these artists have to offer is so high, I never felt that doing it this way was a compromise. On the contrary, it made the film stronger and more special.

How was it working with them? How was the shoot?

Working with them was great for several reasons. Firstly, they are all very good at what they do and, secondly, they know the environment, the locations and each other so well, it saved us so much time in prep. They are also very gentle, easy-going people and they worked really well with my team. It was a great match.

This was hugely important because we didn't have a lot of time to prep, sometimes didn't have much time to shoot either, which is hard to believe, especially when you think of the kind of sequences we have in the film.

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We had six days to shoot which, for a traditional 60-second commercial, is quite comfortable, but for a seven-minute piece, it is very short.

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